



# KERAMIC STUDIO

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KERAMIC STUDIO announces the beginning in an early number, of a series of illustrated articles on "Design for the Decoration of Porcelain" by Caroline Hofman, whose work was so admired for originality and technique at the last exhibition of the New York Society of Ceramic Arts. This series of articles has been reviewed and endorsed by Mr. Ralph Helm Johannot, instructor in composition and design at Pratt Institute. From a hasty review by the editor it is judged that this series should be among the most useful published by the magazine.

The KERAMIC STUDIO management is taking under consideration the enlarging of the scope of the magazine. The space allotted to ceramics would be the same as always and as specially considered, but so many of our subscribers ask continually for instruction in water color, oils, drawing, etc., etc., that we feel that an added department of instruction in these branches would be gladly received. Opinions and suggestions on the subject would be welcome from our readers.

We have received a very interesting account of the exhibition of Mr. Fry's summer class work at the "Way-side" Southampton, L. I. As it arrived too late to make illustrations for this number we shall hope to give the fuller account in a succeeding issue.

This issue is filled with "odds and ends" in the endeavor to present new motifs drawn from summer studies and other sources for the use of the ceramic designer. The November number will be edited by Miss Jeanne Stewart, of Chicago.

An interesting and helpful booklet on Classroom Practice in Design has lately come to the KERAMIC STUDIO editorial table from the Manual Arts Press of Peoria, Illinois. It is the work of James Parton Haney, is well illustrated and helpfully arranged. The opening paragraph will give an idea of the scope of the work:

"Any discussion of classroom practice in applied design, naturally divides itself into a consideration of the problems to be solved and the methods to be employed in solving them. The sequence of problems constitutes what is familiarly known as a course of study, and to the principles which underlie such a 'course' attention must first be directed. These principles may be stated as follows: (1) The designs made must be for use. (2) The forms decorated must admit of decoration. (3) The designs must be based on structure. (4) Their treatment must be conditioned by material. (5) They must permit individual interpretation. (6) Each problem in the sequence should develop through a similar series of steps with increasing complexity in the relations of the elements employed."

The booklet is full of good subject matter both for pupil and teacher.

## ASTERS (Supplement)

### WATER COLOR TREATMENT

*Teana McLennan.*

THIS study is painted on tinted paper in the opaque method, by this I mean that the ordinary water colors are used, being careful to have a clean wash with as much detail as is consistent, and then using the White with the high lights, and in this manner strengthening and purifying the lights and half tones. To those not accustomed to this method, it is advisable to leave the shadows as they were washed in adding a little detail here and there if necessary, but not using any White. After a little practice, one soon finds where it is wise to use the White. The pink asters are washed in first with Van Dyke Brown and Carmine in the shadows and Safflower in the lights, this is a very brilliant color and adds much to the purity of the color when the White is added. A little Emerald Green is a great help in the half tones.

The Lavender—New Blue and Carmine for the shadows and New Blue and Safflower with a little White for the high lights.

Purple—Carmine, New Blue, Paynes' Grey and a little Crimson Lake for the shadows and for the lights, a touch of Safflower and New Blue with the White.

The White—Lemon Yellow, Paynes' Gray and Hookers' Green No. 1 with White and Lemon Yellow in the high lights and perhaps a little Emerald Green.

The leaves—Hookers' Green, Prussian Blue, Paynes' Grey and Brown Pink in the shadows, in the lights Hookers' Green No. 1 and Emerald Green mixed with White.

The background—care should be taken to have clean water and a clean brush as any White mixed with the the background will prove disastrous. Another thing to be observed when laying in a background, work from the top down always. Use Prussian Blue very lightly, Paynes Gray and Van-Dyke Brown and no White.

### ASTER TREATMENT FOR CHINA

*Maud Mason.*

THE pink flowers are laid in with Pompadour, Albert Yellow and Olive Green in the centres. The lightest purple asters are in Violet and Banding Blue, the darker ones in Violet and Royal Blue fading into a background of Royal Blue, Violet and Black, with a little Ruby introduced toward the lower part of the panel. The lighter parts of the background are painted with Blue Green, Russian Green Ivory, Albert Yellow, Olive Green and Brown Green. The leaves are in Yellow Green, Myrtle Green and Brown Green.

The background should be carried along with the painting of the flowers or put on before the flowers have dried so the whole thing can be blended together.

The same palette is used in retouching, keeping the washes as broad as possible and not being tempted into bringing out too much detail. The pinky flowers are flushed with Rose, the lighter purple ones with Banding Blue and Copenhagen, the darker purple one with Violet and Royal Blue.

## CLASS ROOM

## FIGURE PAINTING

First Prize—Emma S. Timlin, Kansas City, Mo.

THE art of figure painting on porcelain is a branch quite by itself both in application and technique. It is more difficult, more taxing work for the eye, more subtle in all its details than the painting of flowers or of conventional forms, yet by so much is it the more fascinating, and the more satisfying in its results. A graceful figure on a properly shaped porcelain, well done as to color, drawing and modeling has a quality in texture, due to the glaze no doubt, which makes it a work of art indeed.

There are many features which are essential to its being a work of art, namely, figure work is almost wholly applied to decorative pieces of porcelain, such as plaques, panels, vases, table tops, etc. One does not care for cupids on tea cups or a Diana on a chop plate. Large place plates however are very handsome with portrait heads, such as some of the Gainsborough or Asti heads. Punch bowls may be made attractive by a border of wood nymphs or light airy figures done in miniature. Then too the shape must be in keeping with the line of the figure or figures; just as daffodils look well on a cylinder vase, so an upright full length figure needs an oblong shape, while reclining figures may be applied to oval or circular shapes; heads look well on round or rectangular shapes; the china must be large enough to admit of a background in keeping with the size of the figure, since a harmonious background is as essential to the whole as any part of the figure.

Owing to the method of work it is next to impossible to paint from nature and since for decorative work, fanciful figures and pictures are largely used, it is necessary either to trace the figure on the china or else draw it free-hand. Very few are blessed with the ability to draw correctly enough for this purpose, therefore it is best to have a study just the size desired for the work and to trace it on the china carefully. The implements needed for this are, a very transparent tracing paper, a finely sharpened pencil, light transfer paper, a tracer or a large needle in the end of a cork, also India ink and an outlining brush, as well as some kind of mucilage paper to hold the tracing in place.

The main lines should be traced, always keeping the line on the dark portion and being very careful to get sharp corners such as those of the eyes and the pupil with its light; in case of strong shadows the line should be kept on the shadow edge. The tracing should then be fastened by means of the mucilage paper and transferred to the china by going over the outline with the needle. The tracing is then removed and the outline made secure, by means of the India ink and outline brush.

Next comes the painting for the first fire. The palette for flesh is quite different from the other palette; mixtures of the Dresden colors are used, but Mrs. L. Vance-Philips now has a palette in powder colors, all mixed for flesh: Blonde, Brunette, Reflected Light, Cool Shadow, Warm Shadow and other colors peculiar to figure painting. The medium is also different, being mixed with a view to working into it for some time, and for stippling. Mrs. Philips also has a medium or one may use six parts of copaiba to one part of clove oil.

The oil is first painted smoothly over the entire flesh surface with a large square shader; if there is a large surface and any drapery divides it, it may be easier to do it in sec-

tions as the oil is liable to get too dry to stipple in some places while one is working on the other parts. It is well to let the oil run into the hair a little, as this softens the outline when stippled.

The local flesh tint, either Blonde or Brunette as the case may be, is next painted with a square shader over all the high lights, and Reflected Light is painted over all the shadow portions. The Cool Shadow is then hatched in by means of an outlining brush, No. 1 or 2, on all the half tones and cooler shadow portions. By "hatching" is meant short lines of color, taking somewhat the direction of the shape of the figure, and these lines linked into each other, giving the effect of an Indian's war paint. A little Pompadour is hatched in on the cheek and the Warm Shadow on the deeper shadow portions, letting the Warm Shadow link into the Cool Shadow.

By this time it should be about ready to stipple, if the oil was not put on too thickly at first. The larger the stippler which can be used the better the results.

The stippler is always kept pointed toward the deeper shadow and is pounced lightly but firmly and moved gradually. The lighter portions are stippled first before getting the brush into the darker paint, until the entire surface blends and the texture is fine and firm. Care must be taken to hold the drawing in all places. Light hair is painted with Ochre mixed with Brown, Shadow color or other tints to get the desired effect; Finishing Brown is used for dark hair and may be mixed with a little Blue or Cool Shadow, if black hair is the aim. It must be painted in washes, keeping the lights, then stippled about the face and on the high lights, softening the hard lines. The effect of hair is then produced, by taking out lights with a very little cotton on the end of a tooth pick, or a fine needle may be used when the paint is dry. These are excellent tools with which to preserve the high lights on the flesh also.

If light drapery is painted and this is the most effective on china, care must be taken to make one feel that the form is still under the drapery. Study of the form will assist in placing the shadows in the drapery. The same principle is applied in flesh, drapery and background, half tones are kept cool and the deep shadows warm in coloring.

The background, whether of woods or marble or drapery effect must be in color scheme suitable to the coloring of the figure. If there is a good deal of high light it will have in it a suggestion of the light tone in the drapery. The general tones of background are put in with broad washes for the first fire and the details worked up later.

It is surprising after the first fire to see how pale the painting appears, all the outlines are gone and a good deal of the color, some of the important shadows may not be held, it may be necessary to place the tracing on again, or even to make a second tracing to find just where certain shadows and lights should be. In the second and third fires it is well to work in a little corresponding color on the high lights of the flesh, for instance if the background contains a good deal of Yellow this is carried through the high lights of the drapery and a thin wash painted on the high lights of the flesh and hair, thus the coloring of the work is kept in harmony, shadows having their proper values and the whole is blended softly and delicately. The same method of painting is repeated each time. At least three fires are needed to bring all parts into their proper values and to work up the details.

The difficulty of the work is apparent but the results are well worth the effort, since a thing of beauty is a joy forever.





LOCUST FLOWER—HELEN PATTEE

(Treatment Page 113)

## COLORS FOR FLESH

Vance Phillips' Powder Colors	Fry's Powder Colors	Dresden Colors	Campana's Powder Colors
Blonde	Flesh No. 1	Pompadour 1 part. Canary 2 parts Flux $\frac{1}{4}$ part	Soft Flesh very thinly applied
Brunette	Flesh No. 2	Pompadour 1 part Yellow Ochre 2 parts Flux $\frac{1}{4}$ part	Soft Flesh
Reflected Light	Reflected Light	Pompadour 1 part Yellow Brown 2 parts Flux $\frac{1}{4}$ part	Flesh Shadow dark Small part Albert Yellow
Cool Shadow	Cool Shadow	Turquoise Green 1 part small Violet of Iron 1 part Grey for Flesh 1 part Flux $\frac{1}{4}$ part	Flesh Grey 1 part Flesh Shadow 3 parts
Warm Shadow	Warm Shadow	Sepia Brown 2 parts Violet of Iron 1 part	Flesh Shadow Dark
Tender Shadow	Tender Shadow	Cool shadow 3 parts Pearl Grey 1 part Turquoise Green $\frac{1}{10}$ part	Flesh Grey
Pompadour	Pompadour 1 Pompadour 2	Pompadour Superior Pompadour Red	Soft Flesh and a touch of Rose

## COLORS FOR THE HAIR

Black hair	For lights	Turquoise blue
	For shadows	Black and a touch of Rose Purple and Blue
Blonde hair	For lights	Albert Yellow and Yellow Brown
	For shadows	Sepia and Auburn Brown
Brown hair	For lights	Sepia
	For shadows	Auburn, Dark Brown and Black
Grey or	For lights	Turquoise Blue
White hair	For shadows	Yellow, Brown and Black
Neutral Tint	Ivory, Yellow Brown, Baby Blue and a grey made of equal parts Apple Green and Rose.	

## COLORS FOR EYES

Blue eyes	Turquoise Blue and Dark Blue
Brown eyes	Sepia and Finishing Brown and add a touch of Black for pupils.

## MATERIAL TO BE USED

3 or 4 miniature quill brushes, 1 No. 00 short liner,  
3 small stiplers in quill 4 square shaders, No. 2-4-6-8  
Take court plaster and bind the stiplers half way over the hair, like a collar, to make them firm.

Use a medium of Balsam of Copaiba (six drops) and Oil of Cloves (one drop). Use Spirits of Turpentine in the brush in painting. Mix and grind colors well.

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## Second Prize, Nellie F. DuBois Henderson, Herkimer, N. Y.

TO obtain the best results from the largest number of students in figure painting, my experience has taught me to shorten and simplify the method, as long drawn out and repeated explanations are more or less confusing, and are apt to fill the student's mind with more data than he or she can make use of at such an early period, and thus the student flounders about, accomplishing nothing. China for figures should be free from all indentations, waves, black specks or scratches, and be of a fine highly polished surface.

Figure painting on china requires study and skill, with careful attention to detail. One should avoid all

corrections if possible, and rather erase and begin over again, if an error is made, so as to insure pure color and transparency.

First make a correct drawing or tracing of the figure on tracing paper. Fasten in place on china at the top by wax or gummed paper. Slip a piece of fine carbon paper between the tracing paper and the china. With a steel tracing point, go over every line perfectly. Then remove the tracing paper and go over the outline on the china with a pen and India ink, making a dotted line.

Moisten a piece of soft white silk with alcohol and wipe the entire surface of china, to remove all lint and dust. Then cover the background around the figure, with a wash of medium and a little turpentine. Pad lightly with the fingers to remove surplus oil. Then take a square shader and paint in the background in neutral tint.

Never use quick short strokes, or dabble in the color, as it will destroy the glaze. Paint the background in broken lights to secure an atmospheric effect, avoiding a solid appearance. Remember that light falls in angles and this will assist you in getting the right places for the high lights and shadows throughout the figure and the draperies.

Now treat the figure with medium, same as the background, and pad evenly with the finger. Take a square shader and apply the flesh tint in all the light parts, in broad flat delicate washes. In shadow parts apply Reflected Light and in half tones, between light and shadow, apply Tender Shadow. Put Pompadour No. 1 in the cheeks, lips, nostrils, ears, tip of chin and all rosy parts, and work rapidly with a clean brush, moistened with oil and wiped with the fingers, keeping the brush square on the end. Blend and model lightly. Put Tender Shadow on eyebrows and where the flesh and hair meet. Take a small stipler and blend lightest parts, gradually blending (where needed) to darkest parts. If the color comes off too freely, let dry somewhat. Now remove flesh color from eyes by using a pointed stick wrapped with cotton.

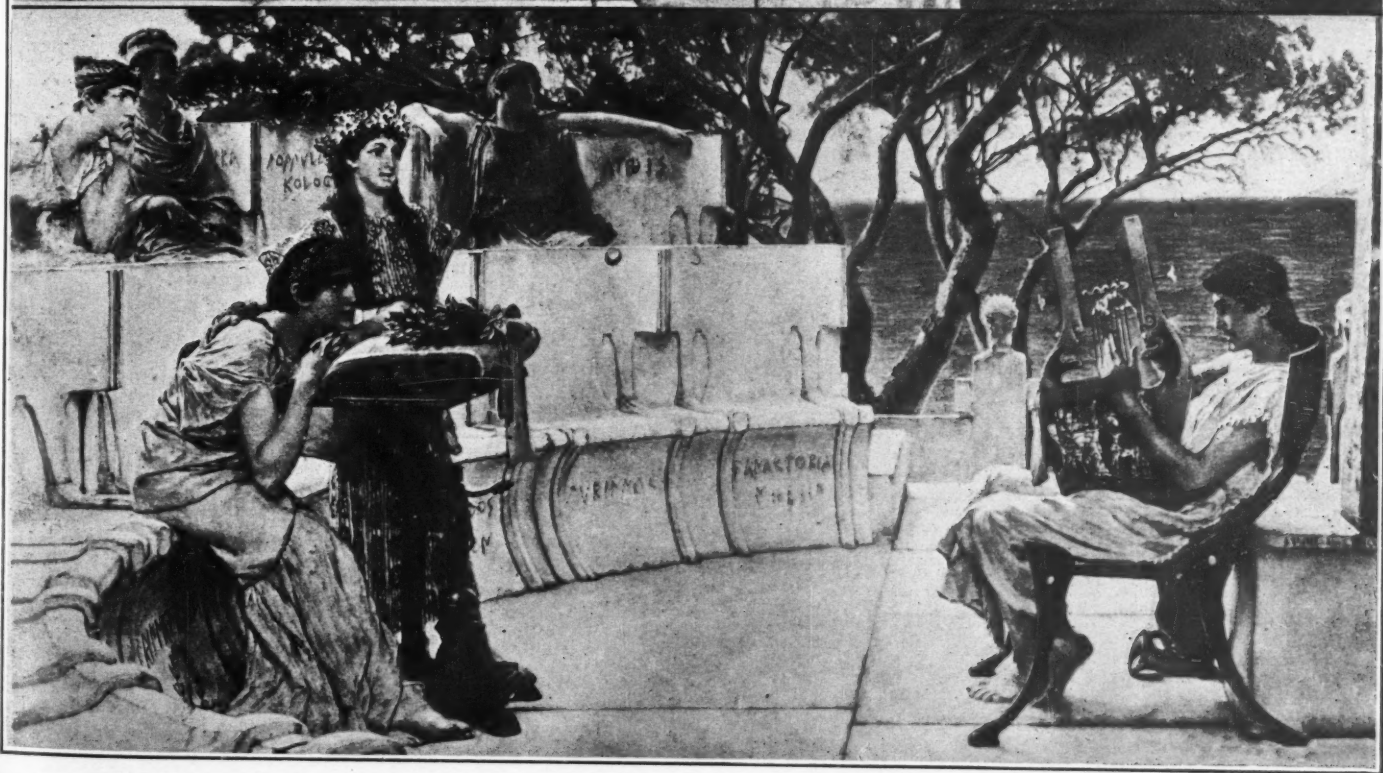
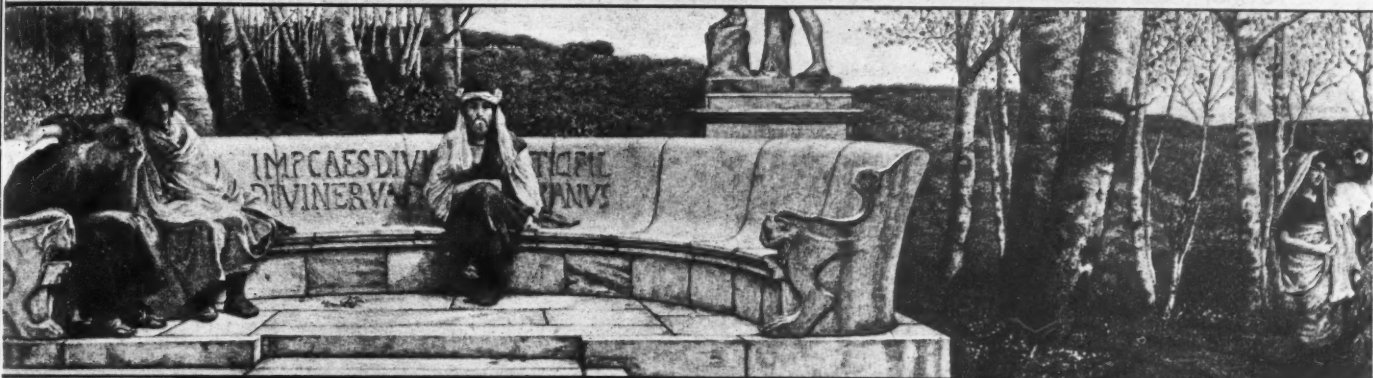
With No. 00 short liner, or miniature brush, paint in the eyes, adding a touch of Black in the pupils, wiping out the high light, also the reflection opposite. Place a touch of Pompadour in the corner near the nose, and a little Cool Shadow on the eye balls, and Warm Shadow over the lids. Blend softly with small stipler.

Work up the mouth with Pompadour No. 2 working towards the center where the fullness lies. Place a touch of Tender Shadow on the edges, and corners of the mouth. Use Pompadour No. 2 in the shadow under the lips, in the nostrils and ears. Paint the hair in masses, being careful of values and lights, keeping all lines soft, and blending to prevent a wiry appearance. Touch up the eyebrows same as hair, also the lashes.

In painting the drapery, bear in mind the figure concealed and model accordingly. Paint in broad washes. When thoroughly dry, remove all roughness with a curved knife and correct and soften lights and lines with an erasing pin. Scrape lightly where edges have overlapped and examine all carefully.

The china is now ready for the first fire, which should be a white hazy heat. Let cool very slowly. If the figure is properly painted, the flesh tone should be delicate and clear; Tender Shadow parts a bluish tint, and the Reflected Lights warm. Proceed as for first painting. Cover the figure with the medium, padding lightly. If the flesh tones are weak, go over again with Flesh No. 1. If the Reflected Lights are too cool go over with Reflected Light or





PLEADING—ALMA TADEMA

AUTUMN—ALMA TADEMA

SAPPHO—ALMA TADEMA



Warm Shadow. Touch up the cheeks, lips, ears and nose, or all rosy parts with Pompadour No. 2 adding a little Rose to Pompadour. Now model the light side of face or figure, where needed, with Tender Shadow. On shadow side, model with Cool Shadow. Use small stippler or brush and blend from clear Flesh to Tender Shadow and Tender Shadow into Reflected tone. Strengthen the shadows if needed with Warm Shadow, blending smoothly and gradually, allowing no brush marks to show. Touch up the eyes and mouth softly and strengthen where needed. Cover the background and hair with medium and work up with same color or washes of warmer color, blending all edges softly. Be careful of lights and shadows, avoiding all hard lines in the hair and keeping an atmospheric effect in background. Go over the drapery, keeping it soft and dainty. The china is now ready for the second fire, which should be rather hard so as to produce a good glaze.

In the third painting go over the whole surface with the medium and strengthen where needed, with a touch to give a warmer or cooler tone. To give softness four or five fires are not too many, and you will always find some thing to improve.

In conclusion, I might add that upward curving lines in the mouth give a smiling and pleased appearance, and in painting the faces of children, keep the nose short and the face round and chubby.

#### UNDERGLAZE DECORATION

Frederick A. Rhead

THE practice of underglaze painting is not sufficiently pursued. Not on account of its difficulties, for it is easier for a capable worker in water colors to do successful work right away in underglaze colors, than in overglaze mineral colors. The method of work is indeed somewhat akin. Transparent effects may be obtained on white biscuit in exactly the same way as one paints on white paper, while the water colorist who is fond of effects on tinted paper may obtain similar results on tinted bodies with the assistance of opaque underglaze white. Enamel painting on glaze is really not true ceramics. In its highest form—the enamel painting of Sevres,—it was applied to the *pâte tendre* which was actually not a porcelain at all, but a kind of hard, semi opaque glass. But underglaze painting is true ceramics. The colors, being fused under the glaze, are impermeable to atmospheric effects; to which all overglaze painting is subject. Besides, the best underglaze painting has a limpidity and freshness which may be compared (to use a charming simile which the writer heard Mr. Godfrey Wedgwood use) to the effect of a "pebble under water."

The historical and supremely artistic wares of Faenza, Castel Durante, Urbino and Gubbio were painted under glaze. It will be our business to describe in detail the many ways of using under glaze colors together with the various technical devices adopted by masters in the art.

It is best at the outset, to use a simple palette. The complete underglaze palette is restricted for chemical reasons, but it is sufficient, properly employed, to yield almost any color effect. It is less garish than the overglaze palette, and the dubious colorist may have the consolation of knowing that harmonies are more easily obtained in under glaze colors; in fact it is difficult to get discords. All the colors necessary to get at the outset are: two browns—chocolate and red brown; two blues—mazarine and matt blue; two carmines—U. G. crimson and pink,

yellow and orange; three greens—chrome green, Victoria or golden green, and French green, violet, and U. G. Black.

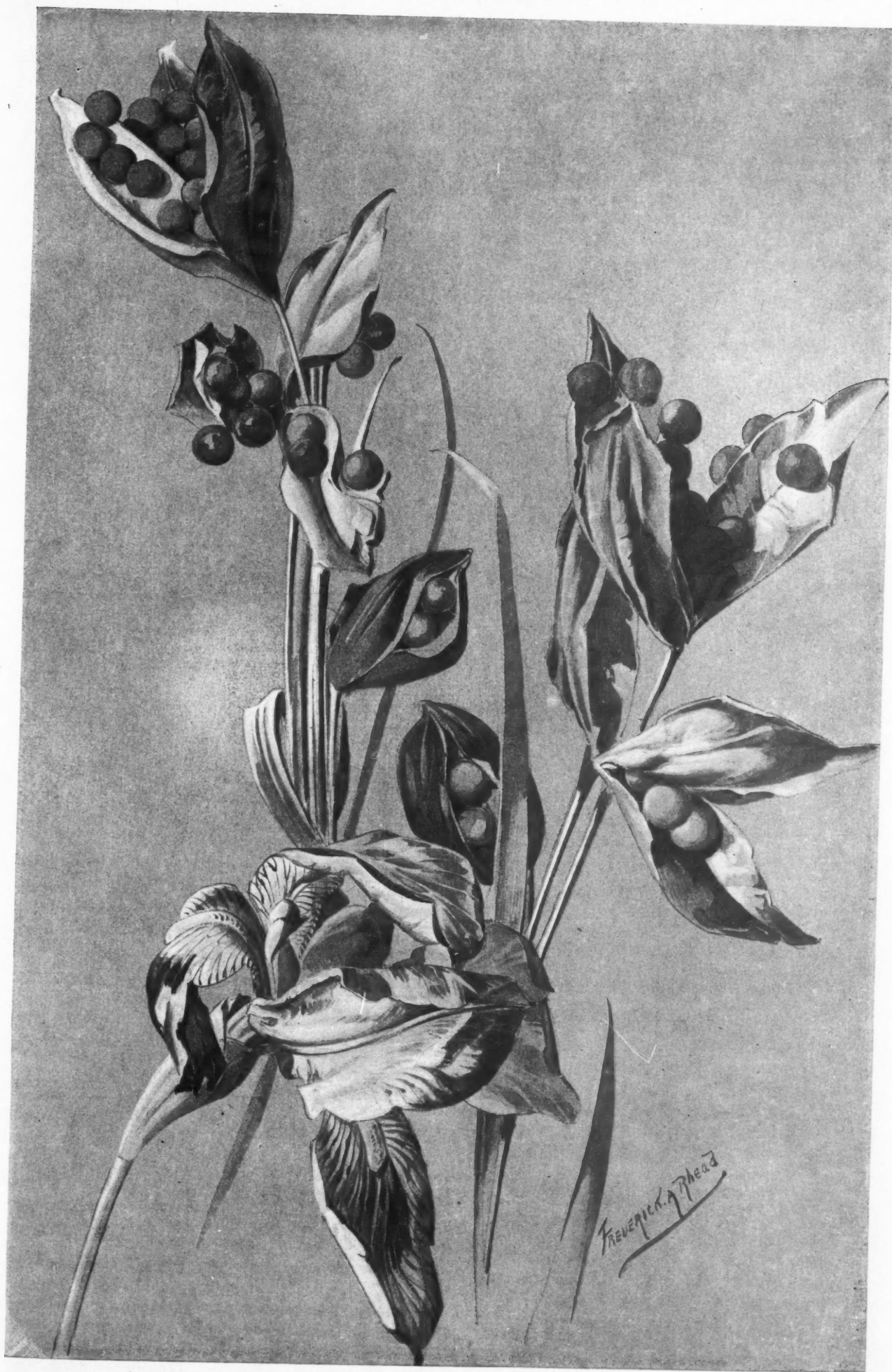
The intermittent tones must be obtained by mixing or superimposition. The method of doing this will be fully described in the proper place. Of course intermittent tones are sold, but until the tyro is able to get his or her effects by the colors indicated, additional colors will be found confusing. It will be perhaps noted that no red is mentioned above. The reason is identical with the reason of the naturalist for neglecting to describe the snakes in Iceland. "There are *no* snakes in Iceland." And there is no underglaze red. If red is needed, orange must be used, allowed to dry, and a wash of crimson or pink put over it. It is possible to mix crimson or pink and orange but the result is not so good. The reason is that the orange is made from iron, and the crimson and pink from tin and bichromate of potash; and these ingredients do not agree when mixed together. But when the pink is superimposed on the orange, it retains its brilliancy (which is dulled by mixture) and the warm orange glows through, giving the red tone desired. The same principle applies to the purple tints. There are purples supplied by color matters, but they are sometimes unsatisfactory and disappointing, on account of the blue and the crimson (of which the purple is composed) dividing in the fire. The purple may be mixed on the palette, but the same risk is present.

The best way is to put the crimson on first, and wash or "glaze" cobalt or mazarine over it. By this method, tones of extreme richness may be obtained. The exact tone of purple needed may be secured by varying the thickness of the crimson or blue. A little practice will enable the operator to do this almost automatically.

Having given a general idea of the colors required, we will consider the best method of procedure to be adopted by a beginner. The first thing needed, is, of course, a piece of biscuit pottery. The design may be sketched with lead pencil on the biscuit exactly as one sketches on paper. In "repeat" patterns, especially of an elaborate order, I use a device, which I think is not generally known, as it was my own idea. I measure out the "repeats" in their required divisions, and sketch one only. I then trace it carefully on tracing paper, and outline it carefully on the tracing paper with a fine pen in hektograph ink. This I print on a sheet of the gelatine sold for the purpose, and I cut it with scissors to the shape of the division. The gelatine will then print as many repetitions of the pattern as may be required, and its advantage is, that it will print on any surface, fluted or embossed, biscuit or glazed, or even on clay.

Any medium may be used for painting under glaze. But perhaps the best for general purposes is water. The color should be mixed on a slab with a palette knife, and sufficient mucilage (such as gum arabic) added to make it work smoothly. Then a few drops of glycerine may be added, to prevent the color from drying too quickly on the tile. The painting may then be done exactly as if one was working in water colors, on paper. But with one important difference. Some of the biscuit ware is extremely absorbent, almost as much as blotting paper. To some this is an advantage, and suggests technical "dodges." But to others it is only perplexing and baffling. In the latter case, the remedy is very simple. A thin size or mucilage should be made of gum arabic and water, with a teaspoonfull of white sugar stirred in (in about a teacupfull) until it is dissolved. This should be brushed





IRIS AND SEED PODS—PAINTED UNDERGLAZE BY F. A. RHEAD

with a large soft brush, over the surface to be painted, and it will be found to partially or totally check the absorbency according to the desire of the operators, the result being regulated, of course by the quantity of size laid on. This can be done before or after the design is transferred. Underglaze painting lends itself most readily, and is most effective in decorative subjects, although naturalistic painting (which we shall deal with later) can be just as easily executed as in "on glaze" mineral colors. But the beginner should commence at first with subjects, preferably, having a firm outline. This outline may be done in dark brown, or any strong color, and if any flat tones are wanted, they can be added in the same medium or in colors mixed with turpentine fat oil, lavender, or any china painters medium. The advantage of this is that the outline does not wash up. I always prepare my

painting of naturalistic subjects, or any elaborate work, in this way. A landscape or figure subject, for example is "washed in" the first painting, in gum and water, and finished in oils. By this means, it is as easy to paint over the first preparation without disturbing it, or "muddying" the color, as it is to execute the second painting "on glaze" after the first is fired. Another advantage is, that the superimposition of one color over another is always clear and brilliant, and not blurred, as is often the case when one medium is used. But the double medium is quite unnecessary in the case of ordinary work when few colors and little shading is employed.

I give one or two examples of varied treatments of the Iris and its seed pods—a charmingly decorative motif, and one too rarely used—I refer more especially to the seed pods.

The tall vase No. 1 is meant to be in a colored body, cane, terra-cotta, or sage.

For a cane body, the outline and the flat, dark parts of the pods should be done in dark brown, the light parts in white, and the seeds in green (chrome). If a colored body cannot be obtained do the light parts with a very pale wash of French green.

For a terra-cotta body, use black in place of dark brown. For a sage or drab body, outline the design in chrome green, and do the seeds in Victoria green.

Mazarine blue should be used, for a dark blue, but if a delft blue is wanted, add a touch (about 1 in 20) of borate of copper. If a "Globelins" blue is desired add to the mazarine about 10 per cent, of chrome green.

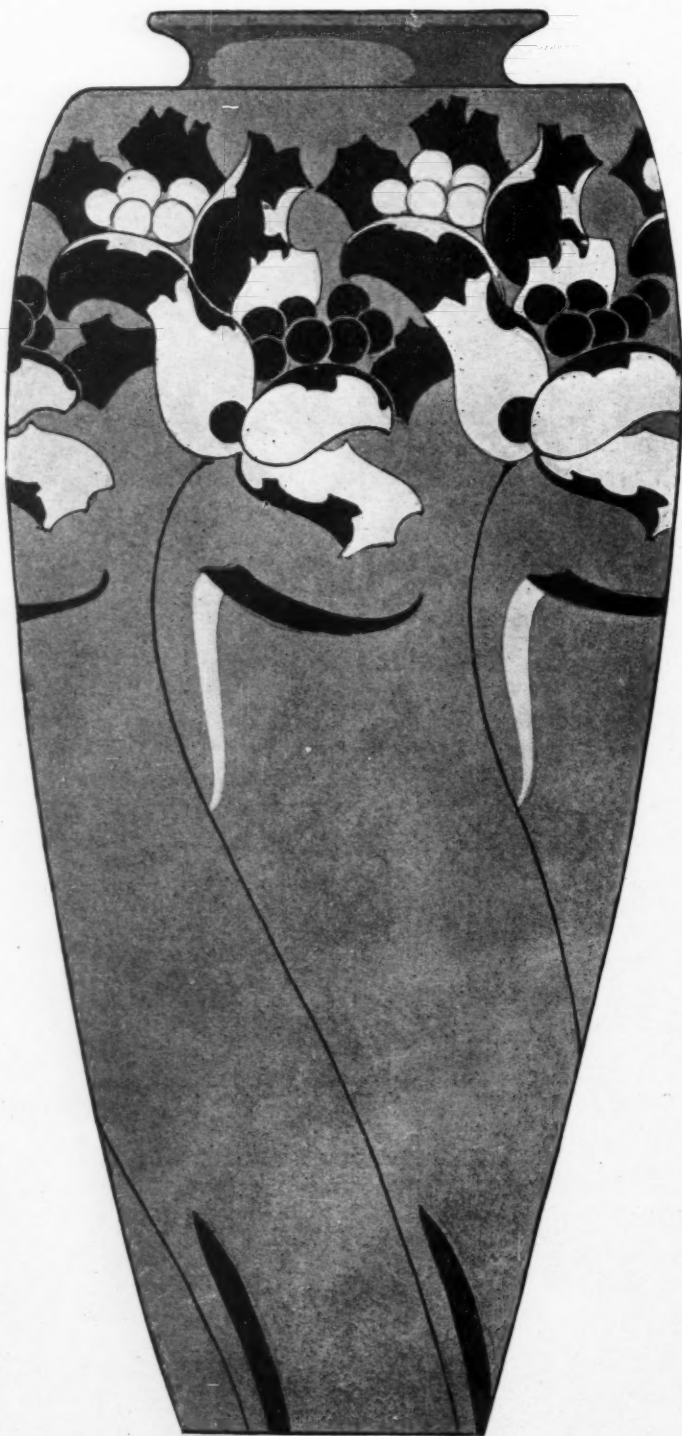
It is imperative that one thing should be borne in mind. All underglaze colors (or nearly all) vary in strength according to the staining powers of the bases of which they are composed. Cobalt—and all colors made from cobalt—become stronger and deeper in tone after being fired. The mazarines, royal blues, Indian pearls, and neutrals, are of this class. Chrome green, and French green remain about the strength they appear before firing. Victoria or golden green, fires lighter and a little extra strength should be allowed in painting. The same thing applies to the pinks, crimsons and browns.

Yellows and oranges vary, i. e., they depend upon the make, and their suitability to the glaze. Some yellows fire darker, and some lose strength considerably in the fire. Generally speaking, the more lead a glaze contains, the more friendly it is to yellows and oranges.

If a glaze contains a small percentage of lead, the yellow will appear pale and washed out unless it is applied very thickly. This may be remedied by adding a little raw white lead—about  $2\frac{1}{2}$  per cent. to the color.

But the firing away of underglaze colors may be due to other causes besides lead. Some glazes contain whiting—a form of lime—which is a great decolorant. The best thing for the beginner to do is to get two plates or slabs, and to make duplicate trials of all colors in various thicknesses and shades, numbering them and taking care that both plates of trials are exactly similar. One should be fired, and the other kept unfired, and it will then be easy, by comparison, to tell how much each color gains or loses under the particular glaze available.

The materials and methods of application, are, it is hoped, described with sufficient clearness, and it only remains for the beginner to put them in practice. At the outset, it would be well to try a few pieces in monochrome, or in two colors at most. A vase or plaque, painted in dark blue, with arabesques, ornaments or natural objects,



VASE PAINTED UNDERGLAZE BY F. A. RHEAD

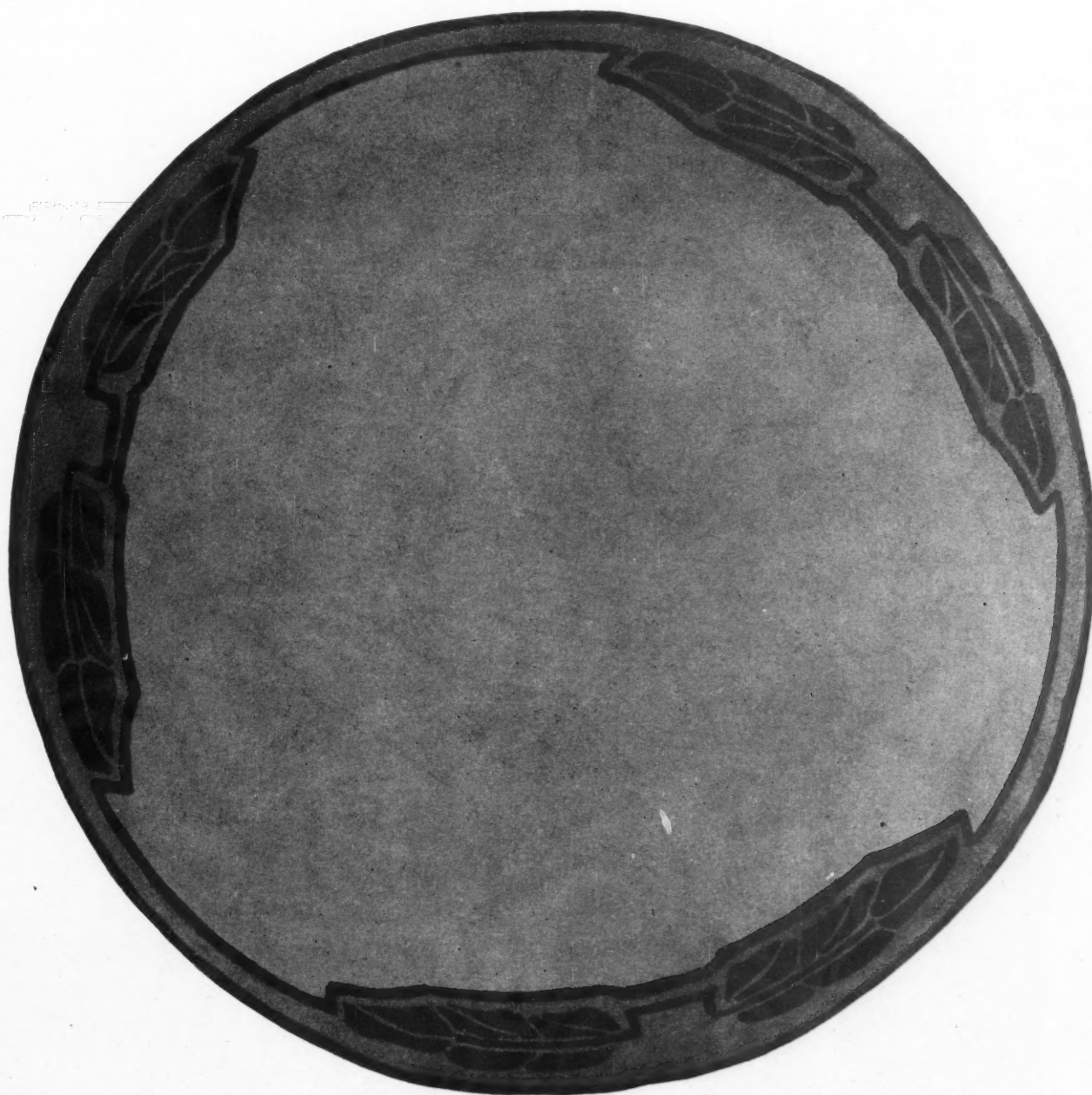


and the background in orange, would be easy of achievement and the result would be similar to the effect of the early Italian majolicas. The majolica Plaque with cupids by Mr. G. Wooliscroft Rhead, R. E., (medalled by the science and Art Department of Great Britain) is an example of work suited to this treatment. Those more ambitiously inclined could paint it in colors after the manner of the bottegas of Gabbio or Faenza. In this case it should be done on ivory or cream colored ware, which could represent the local color of the flesh tones. The outline should be done firmly in dark brown, and the shading of the figures delicately done in pale red brown, relieved here and there by very delicate touches of grey. The grey should be a mixture of two parts of matt blue and one part of orange. The knees, elbows, cheeks and lips, should be treated with an almost imperceptible wash of pink, carefully softened

off so as to leave no edges. It will be found surprising how a general appearance of flesh color may be obtained by these simple means. The ribbons may be done in pink, and the draperies in different tones of green. The hair should be done in pale orange, shaded with brown, and the wings shaded in grey,—the mixture previously given. The Shield has green bars with orange circles, and the frame of the shield is done in shaded orange. The borders are outlined and shaded in "Indian pearl"—a dark blueish grey having something of the quality of the blue of delft, but more sober. The backgrounds of the borders can be washed in pale yellow, and the background behind the figures done in rich dark blue.

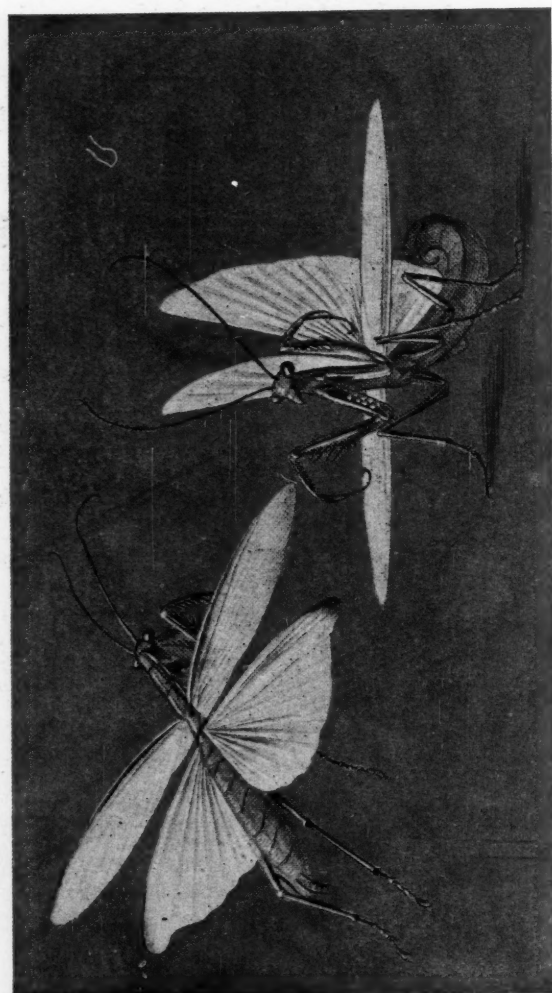
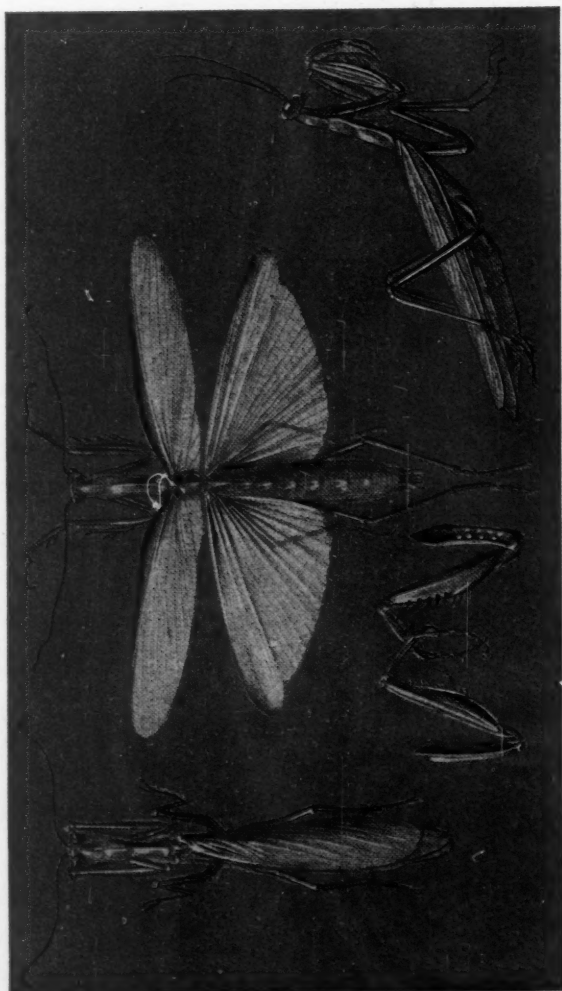
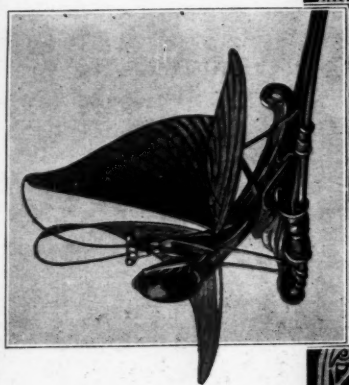
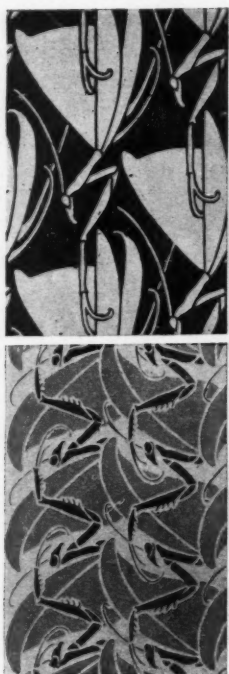
(Plaque not given, but treatment applies to all figure work.)

(TO BE CONTINUED)



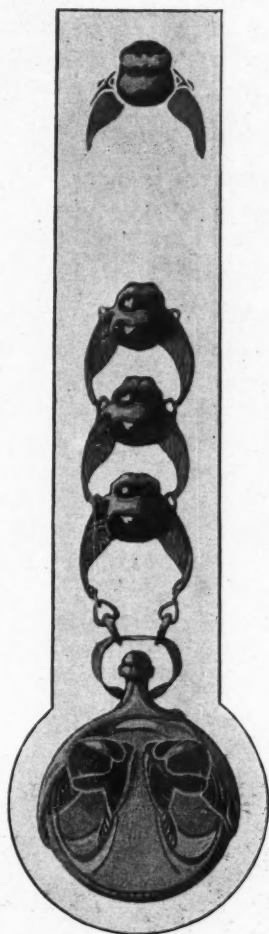
PLATE—ROSE LEAF MOTIF—MARY OVERBECK

Center, Café au lait; border, three shades of olive green.

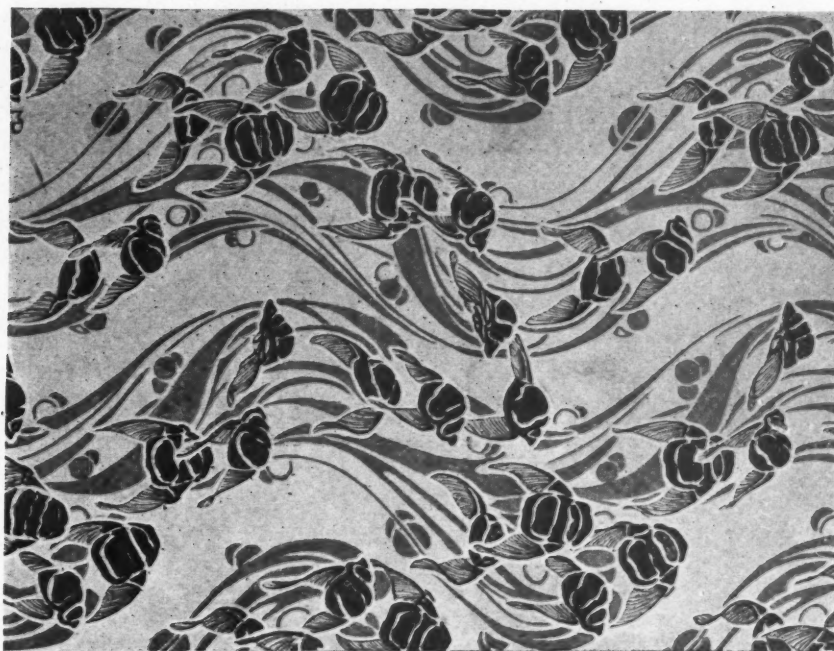


"PRAYING MANTIS"—STUDIES OF INSECTS USED DECORATIVELY, FROM "ART ET DECORATION"

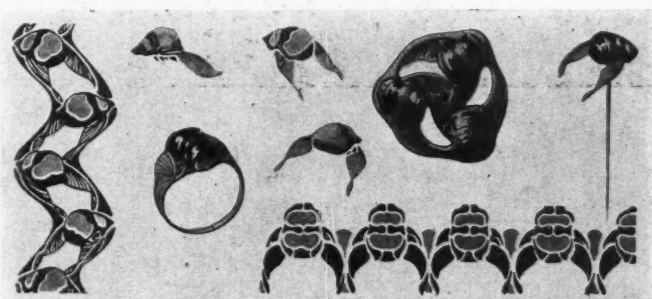




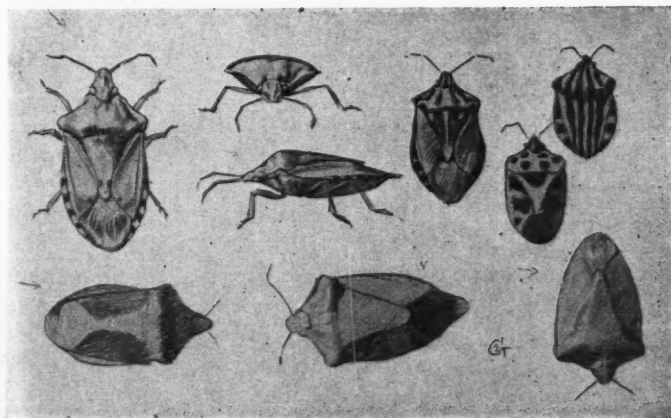
MADAGASCAR BUG



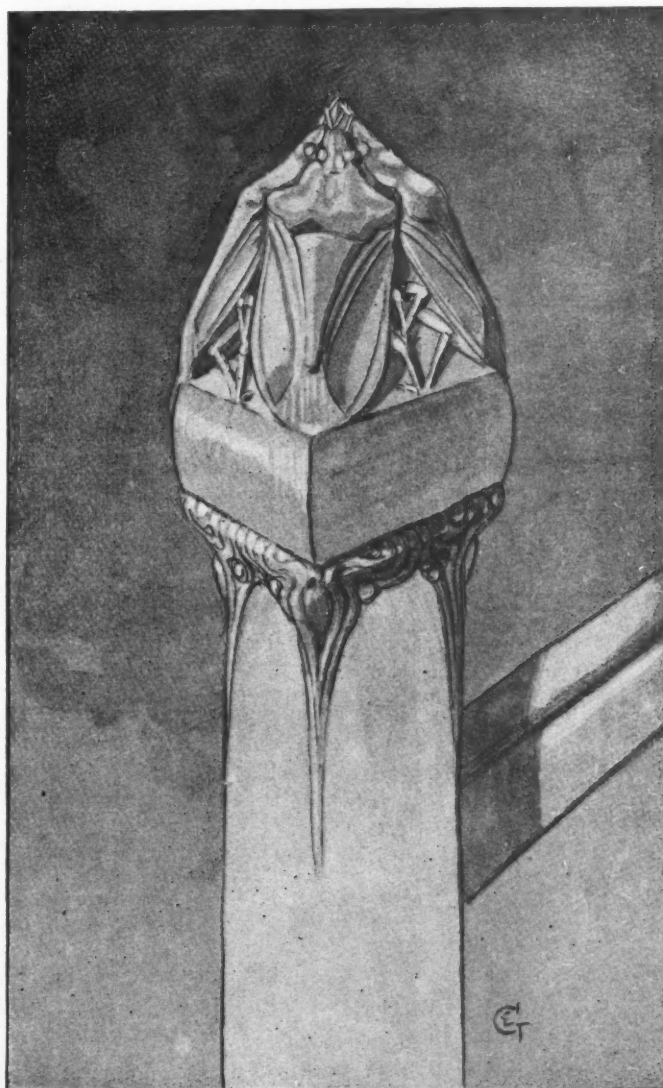
MADAGASCAR BUG



MADAGASCAR BUG



WOOD LOUSE



NEWEL POST—WOOD LOUSE MOTIF

STUDIES OF INSECTS USED DECORATIVELY—FROM "ART ET DECORATION"



No. 1

No. 2

## AZOREAN POTTERY

Agnes Austin Aubin

In Ponta Delgada, the largest city of the Azores, down a narrow street by the wharves is a shop full of beautiful Azorean pottery, of all shapes and sizes.

Plates, flagons, jugs, bowls, cups and pitchers fill the shelves, while the floor-space is covered with piles of half-unpacked crockery, peeping from its protecting straw.

This pottery is made at Lagoa, a little place about eight miles from the city, and is of two kinds, the terra-cotta and the glazed ware.

The terra-cotta ware is used for water bottles (figure 1) and for large pitchers, which the island women carry on their heads to the fountain, where they fill them with water for household uses. Large jars of this ware are placed in gardens to hold rain water. These graceful jars



No. 3.



No. 4.

and pitchers are often decorated with borders pricked into the clay before it is baked.

Of terra-cotta also are the little figures of Azorean peasants (Figure 2). In these models the woman wears her enveloping *capote*, while the man's head is surmounted by that odd head-piece with its projecting horns known as the *carapuça*. The clothes of this clay couple have been painted blue and white, but their faces and hands are of the color of their own red soil.

When the terra-cotta is covered with a pinkish-gray glaze and decorated by hand with gay designs it becomes the ordinary household ware of the islanders.

The patterns are sometimes put on unevenly, for the hand of the decorator may sometimes slip, but there is a *naivete* about the designs which is most attractive. Any object, from a canary bird to a pear, may be seen on this island crockery.

The prevailing color of the ornamentation is blue—the Portuguese national color. This harmonizes with the pinkish-gray of the glaze.

The graceful flagon, for oil or vinegar (Figure 3), is decorated with blue bands and wreaths, while the central stars are red.

The plate (Figure 4) with its blue zigzag border, has the golden crown and black castles of the Portuguese coat-of-arms, surrounded by the blue of its country's flag.

The large sugar-bowl (Figure 5), seven inches high by nine inches wide, is ornamented with blue flowers and green leaves. Why the natives use such large sugar-bowls I have never been able to ascertain. It is not because sugar is cheap on the islands, for it retails at fifteen cents a pound.

As for the mugs (Figure 6), one bears a yellow pear nestling in its green leaves, while the other is well covered with a conventional pattern in green and blues.

The pear decoration appeared particularly felicitous



No. 5.

No. 6.

to me, and I was bearing the unwrapped mug proudly through the streets when I met one of the English denizens of the town. An expression of surprise, mingled with horror, overspread his countenance when he beheld me and my burden. "Only fancy," said he, "a lady with a shaving-mug!"



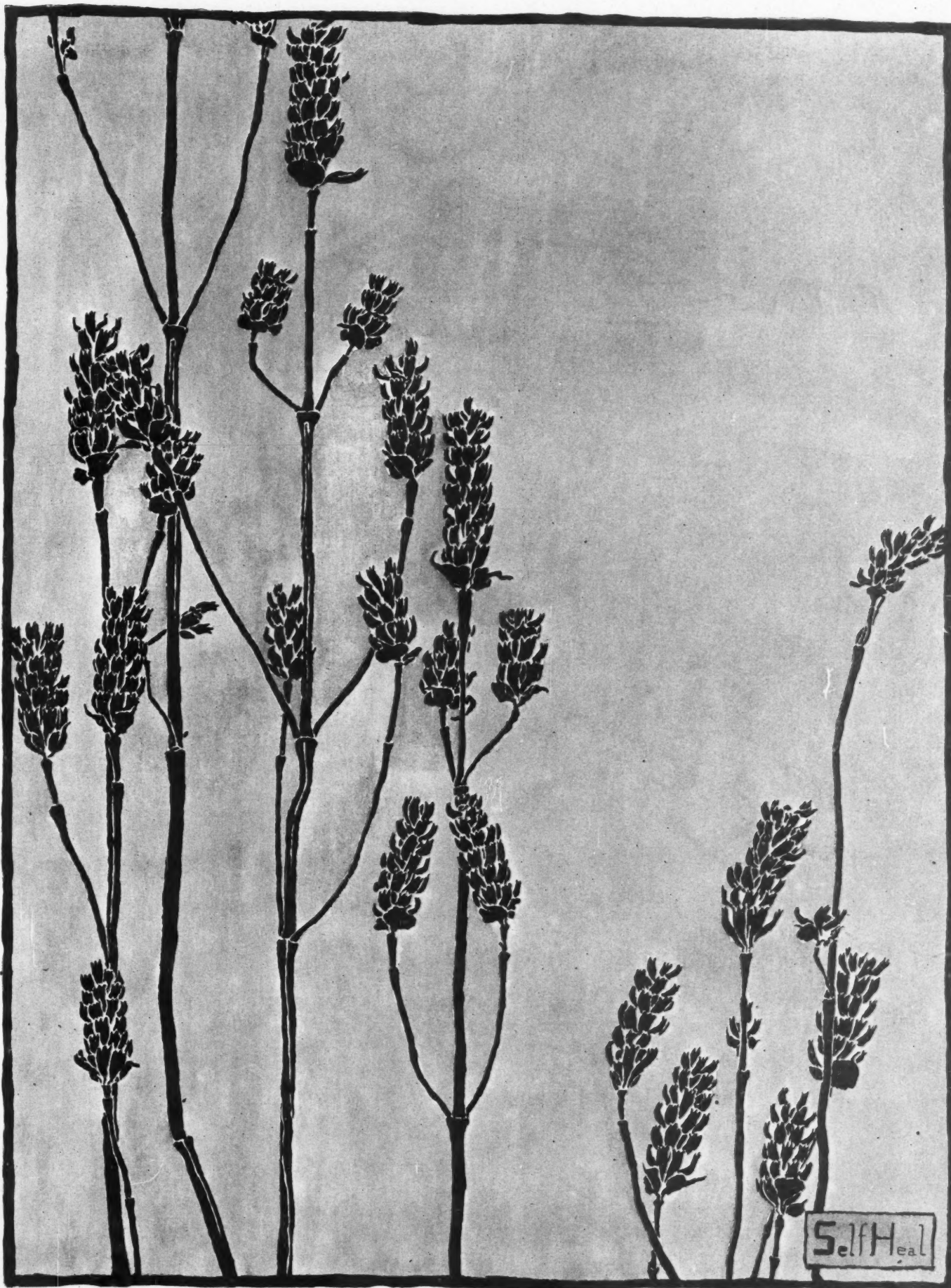
## LOCUST FLOWER (Page 125)

Photograph by Helen Pattee.

H. Barclay Paist.

THE flowers are white, therefore, we have to do with nothing but values which may be held with Grey for Flowers and Grey Green. The leaves are Glossy Green on the face and Grey Green on the backs, and for all the lighter values. For the dark green, use Dark Green and dry dust or glaze with Moss Green. For the color of the background, some suggestion would be Neutral Yellow, Apple Green, Grey Green or Olive Green, tinted on flat. The study, however, would be quite pleasing in tones of green, using Grey Green tint for the background. This study could easily be used in place of Wistaria, in which case the flowers would be modeled with shades of Violet using a pale Ivory Yellow or Copenhagen Grey for background. If adapted to a vase, the background, of course, could be shaded if desired, but would be quite as effective kept flat.





SEED HEADS IN NOVEMBER—HANNAH OVERBECK

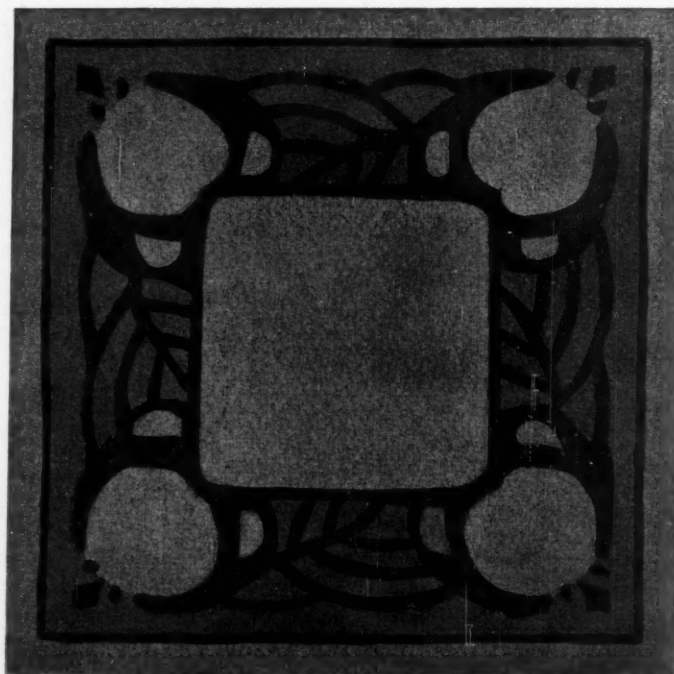


*Eupatorium  
Ageratoides*

EUPATORIUM AGERATOIDES—EDITH ALMA ROSS

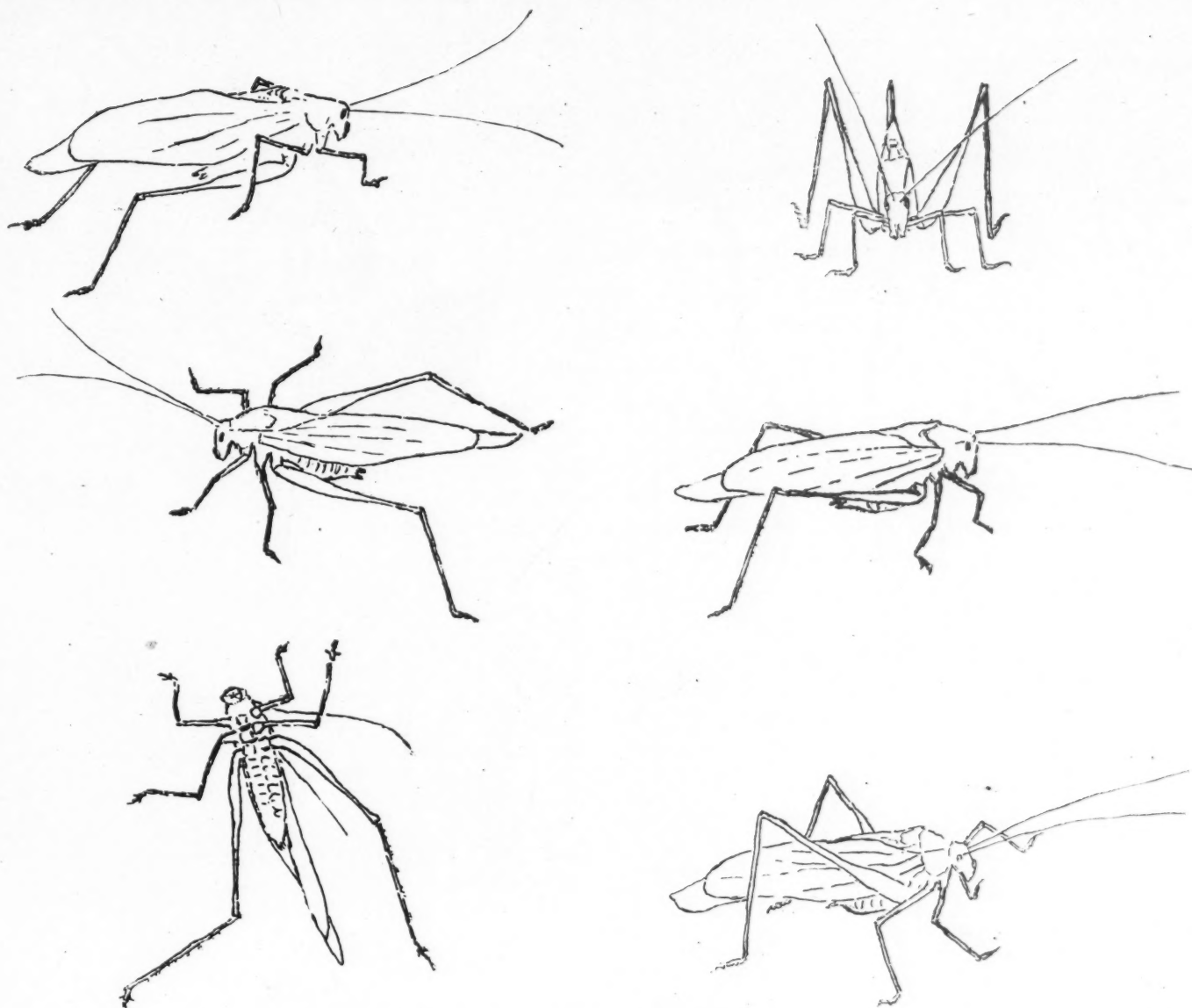


EUPATORIUM AGERATOIDES—EDITH ALMA ROSS



TILE IN BLUE AND GREY



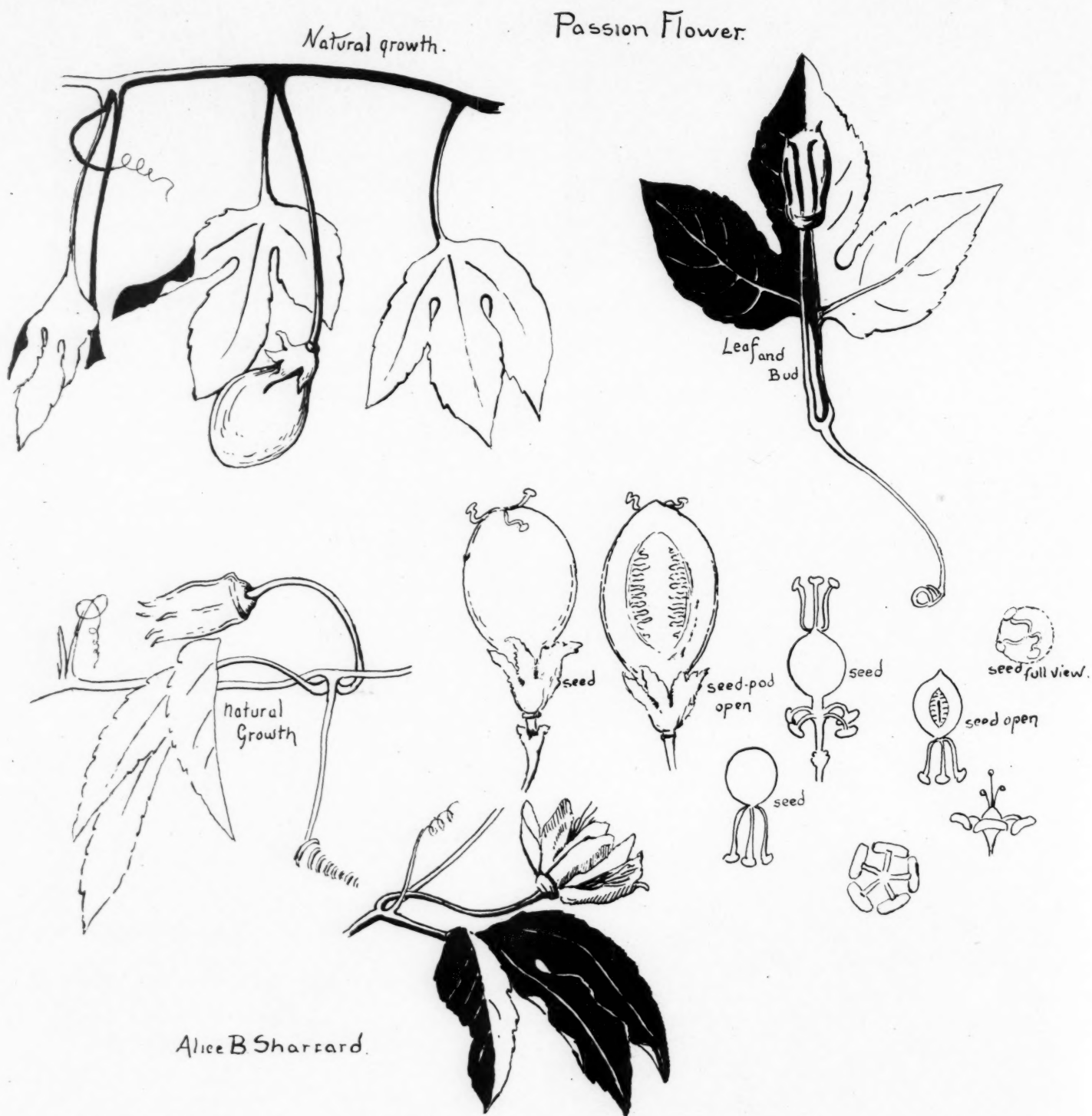


KATYDID—HANNAH OVERBECK



WILD HAWTHORN BERRIES—EDITH ALMA ROSS

Western Wild Hawthorn has smaller apples than the ones in the east and the leaves are a smooth brilliant green, almost evergreen.



## PASSION FLOWER—ALICE B. SHARRARD

FOR first firing the flowers are painted a delicate Violet, deepening toward the center. Fringe of the deepest tones of Violet, with markings of richer color more of a red Violet. Keep the centers a very delicate yellow green and pale creamy tints. Ivory Yellow may be used to advantage here, but all must be kept quite soft in effect. The under side of flowers is yellow Green, use Lemon Yellow with a little Moss Green added. Stems

of darker shade, fringe of deep purple. Buds are all soft greens, the seed pod Moss Green shaded with Dark Green. For background beginning in darkest parts with Dark Green, shade to Yellow Brown and Egg Yellow, keeping all subdued in tone. Work gradually into delicate Violet in lightest portion up into Lemon Yellow beneath the large leaf and blossom. Deepen all in second firing, color can be dusted in darkest parts to give richness of tone.

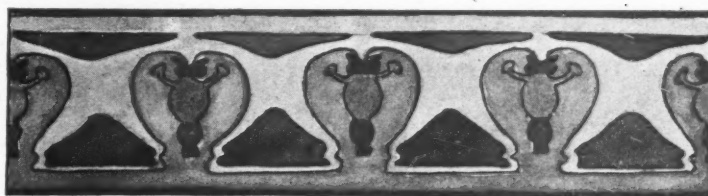




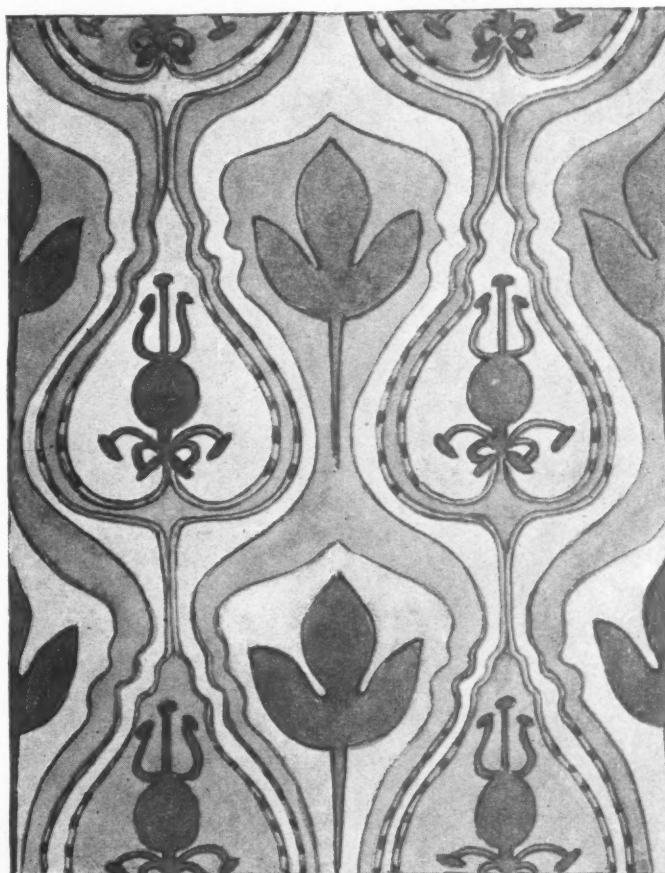
COBAEA



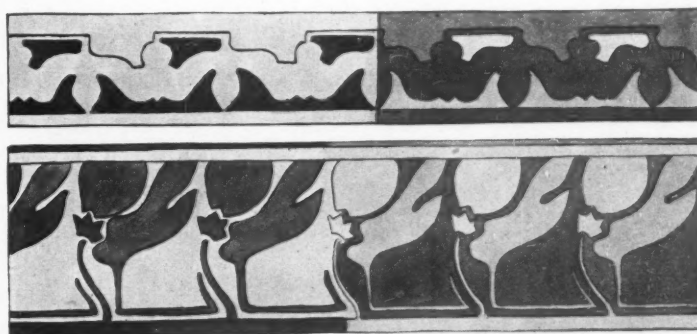
PASSION-FLOWER PLATE—ALICE B. SHARRARD



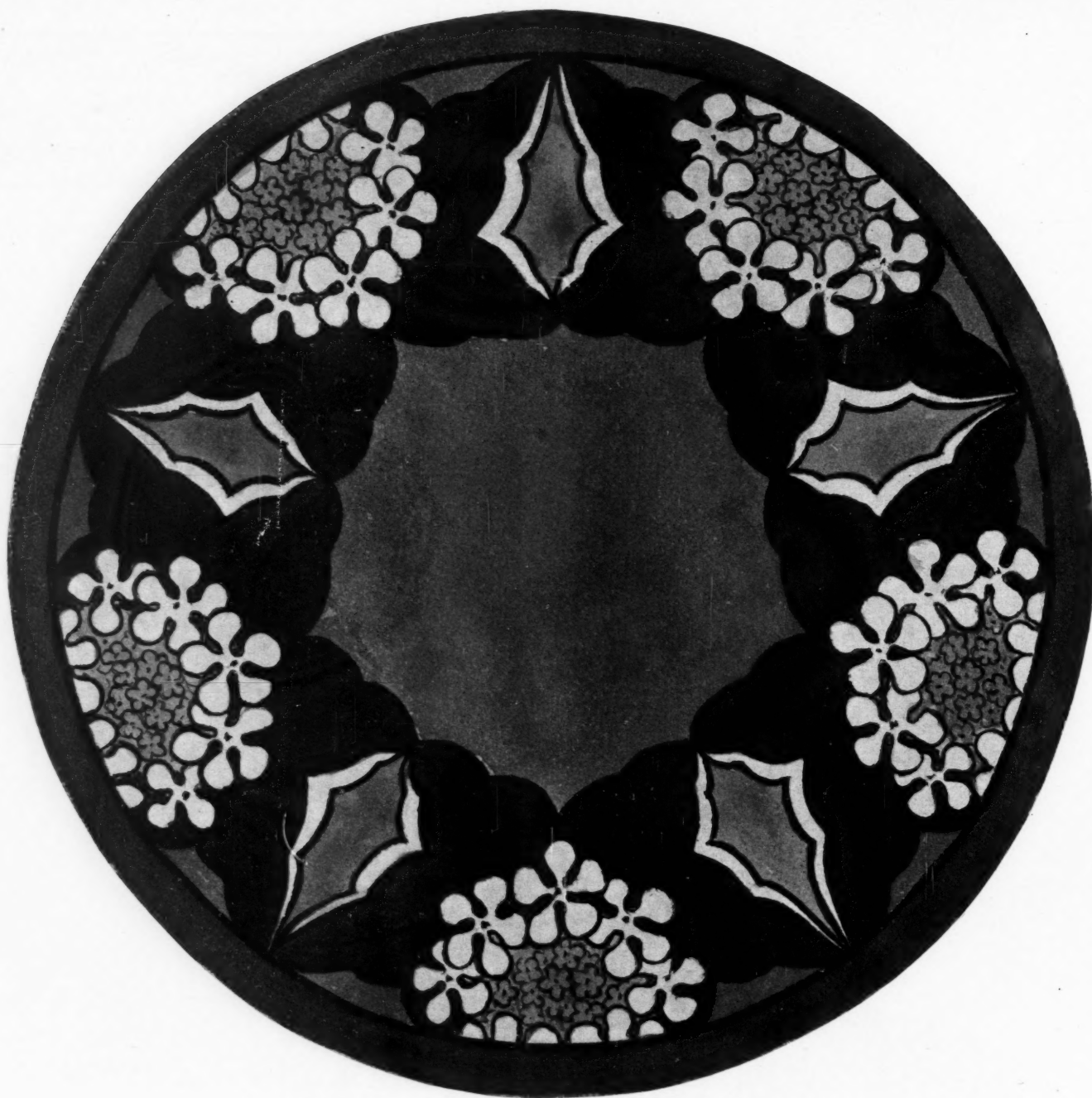
BORDER, PASSION-FLOWER—ALICE B. SHARRARD



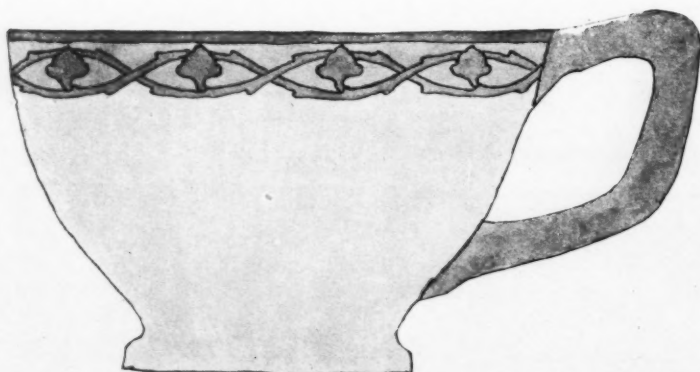
ALL-OVER PATTERN FROM PASSION-FLOWER—  
ALICE B. SHARRARD



BORDERS, PASSION-FLOWER—ALICE B. SHARRARD



Highbush Cranberry—Carrie Williams

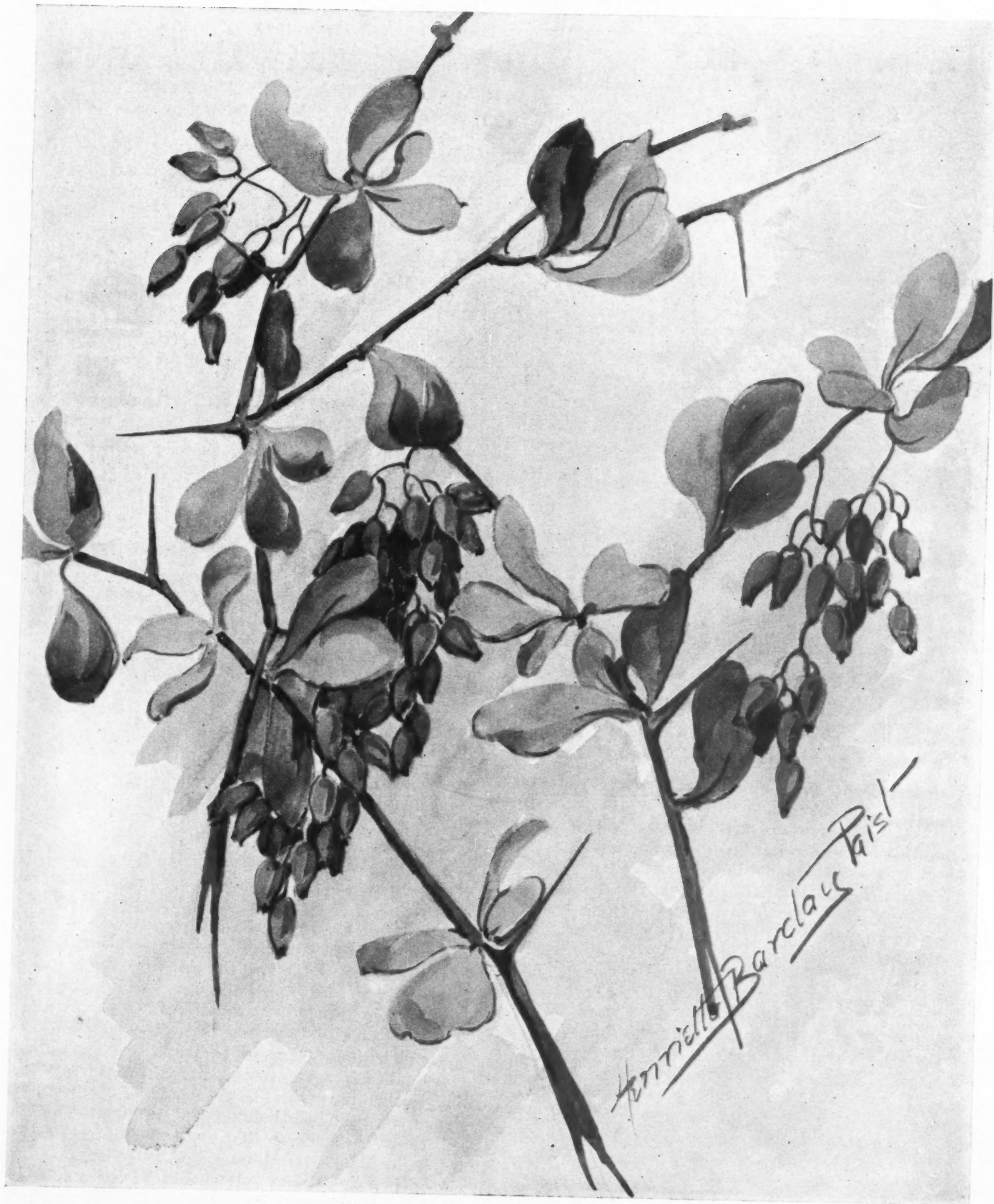


Cup border in acorns—Hannah Overbeck



Border for water set—Mrs. A. Soderberg





BARBERRY—HENRIETTA BARCLAY PAIST

## THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



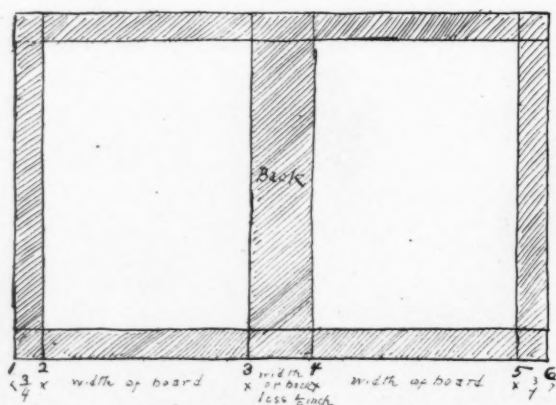
No. 13—Stretching leather over back of book on paring stone

### PRACTICAL BOOKBINDING

Mertice Mac Crea Buck

(CONTINUED)

Now the leather may be prepared. It must be taken, if it is morocco, (the leather most used by amateurs) from the side of the skin, as the part directly over the back-bone is weak. A sufficiently large piece being found, a paper pattern is drawn. This must be very accurate. Draw the top line first and all the vertical ones at right angles to it, the second one three-fourths inch from the first, the third the exact width of the board from this, the fourth the width



Pattern of leather for cover  
Pare all parts shaded thus *|||||*

No. 11

around the back less one-eighth inch to allow for stretching, and the others to correspond with these, the fifth measured by the width of the board, the sixth, three-fourths inch from it as shown in Illus. No. 11

The second horizontal line is three-fourths inch below the first, the next the exact length of the board below and the next three-fourths inch below that. Cut out this pattern on the outside lines and draw one just like it on the leather, making the lines three-fourths inch inside the edge very heavy, as these mark the limit of the paring. Cut out the leather. Paring should be practiced first on some scraps of leather. Illus. No. 12 shows exactly the position to be taken. The leather should be very thin on the edges, practically feather-edged. It must be quite smooth, when it is nearly smooth enough it can be sand-papered to expedite matters. The leather being ready to use, take the book from the press and prepare it for covering. Put it in



Leather paring. Fingers of left hand hold leather on stone, thumb holds leather against vertical edge. Fingers of right hand hold blade of knife flat, thumb bent under knife.

Cutting corners of boards next to back of book to allow space for leather to be shaped into head caps Cut on tin with a sharp knife.

No. 12

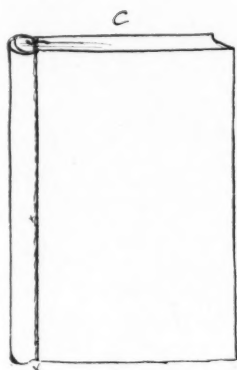
the finishing press, back up, sandpaper the back of the book, then cut away the four back corners as shown in the same illustration, cutting them with a sharp knife on a piece of tin. If the back seems still a little rough, paste a piece of thin paper over it, let this dry and sand-paper again.

Before putting on the leather have ready a perfectly clean paring stone, a piece of canton flannel, a long thread of silk, clean water and a clean sponge. Paste, with a large brush, a small brush, and a bone folder. The leather is laid flat on the stone and covered all over with the paste which must be well rubbed in with a stiff brush. The back of the book is then laid on the leather, exactly in the space marked for it, the edges of course being upwards. The book is then turned over with the leather, so that the fore edges rest on the stone, and the leather worked down over the back with the palms of the hands as shown in the photograph, (Illus. No. 13), stretching it well, and rubbing it smooth. The leather must then be turned in at the head. This is done by standing the book up and pushing the boards away a little at the back so that the three-fourths inch margin can be folded down into the space, with the two thumbs, as shown in Illus. No. 14. It should be left a little loose to allow free play in the joint. The top margins are then folded down and well rubbed with a folder. The tail is then treated the same way—then the two front edges.

Each corner is folded down as shown in the sketch, but it is better not to try to finish these, as they can be done



Head Caps A Stretching leather into position with thumbs Book upright



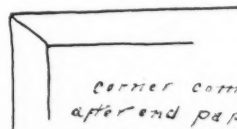
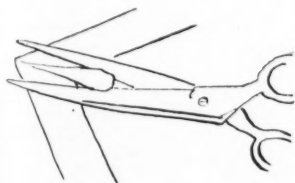
B. Top View of head cap.

C. Book tied up with cord-silk to hold head caps and joints in place x = cord

No. 14

later and need only be folded in so as to leave the edges of the board clear, and allow them to be rubbed down with the bone folder. At the head and tail the loose leather forms "head-caps." These are made by standing the book on one end, fore-edge in front, and gently tapping it on the stone, tipping it a little backwards. The little extra leather, where the corners of the book were cut away, is pushed into the shape shown in the sketch with a folder, and a long silk cord is tied around, after both head-caps are made, to keep them in place till dry. The book may now be put between tins and put in press with the silk thread still on. It is well to leave it thus over night. When about to open, moisten the joints on the outside, to prevent the leather cracking. The corners must then be slightly wet, by slipping a wet folder under each one, the superfluous leather cut away as shown in Illus. No. 15 and the corners neatly pasted down again—and rubbed well—and dried between tins in press. The forwarding is now completed. The next steps include the removal of the waste or tip and the pasting down of the first end-paper. These are known as "assistant finishing" and will be described in detail.

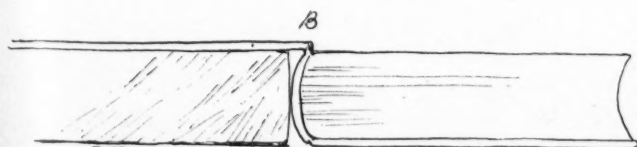
Corners. Cutting away superfluous leather.



corner completed after end paper is pasted down

A.

"Assistant finishing" A finished corner.



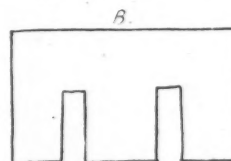
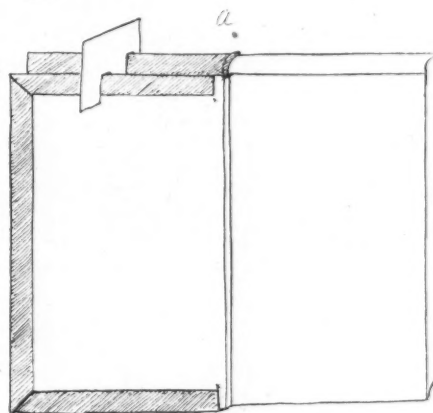
B. Book in proper position for pasting down end-paper. Corner turned back on block of wood joint vertical.

No. 15

The waste end paper is torn out and the joint cleaned carefully with a wet folder. Then a piece of thick paper the size of the board is stuck to the cover, and a line marked with the bone folder an equal distance from the edge all around, three-eighths inch is a good distance. This being cut with a sharp knife through both paper and leather leaves a paper exactly corresponding to the inside space, and the waste leather inside the margin is taken out with a wet folder. The thick paper is then pasted in and well rubbed down. The first end paper must be cut to fit, and little corners left as in Illus. No. 15, sketch "A" be pasted down with the cover opened back on a wooden board, as thick as the book. Paste should be allowed to soak into the joint (over which the paper must be rubbed until it is perfectly dry) and when the two covers are done they should be left open with the book on end. Stand the book on end, held in a piece of cardboard cut as in the sketch in Illus. No. 16, till the joints are dry.

This completes the book up to decoration or finishing and lettering. Finishing is an art in itself. Many good

Appearance of end paper and joint Book fastened open to dry joint



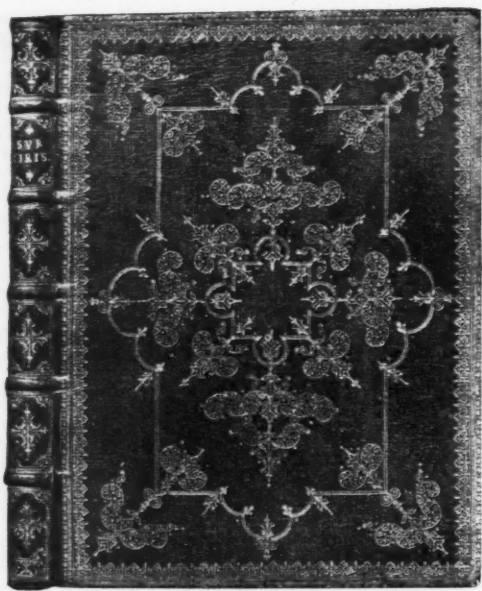
B pattern of cardboard used to hold book open

No. 16

binders know nothing of it, and the amateur who attempted to even letter a title from printed instructions would probably come to grief; in order to get the decoration done properly it is necessary to have a slight knowledge of the tools and processes employed, and of styles of work. Several photographs are used in this article which show the beauty of gold decoration, as used by the most famous binders of the past. Some of them, like Le Gascon, Illus. No. 17, established styles still known by their names. Le Gascon revels in delicate and intricate design. Contrast his work with that of the simply and richly bound volume done to order for Louis le Grand Dauphin. (Illus. No. 18.)

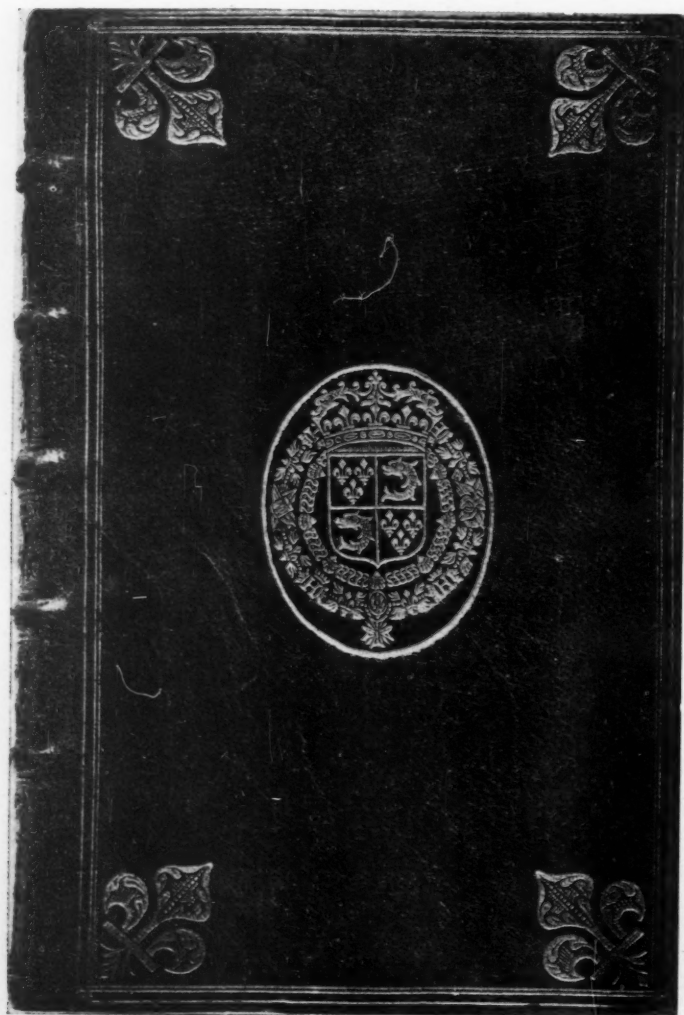
The decoration or "tooling" is done in gold, or in what is called "blind", burned darker than the leather. In either case the impression is made with a heated tool pressed into the leather. This process must be repeated several times.

To follow this through step by step, a design is first planned out on paper, using tools which are at hand, or can be procured easily ready made, as any original tool must be



No. 17—Nouvelles Observations at Conjectures sur l'Tris. Bound by Le Gascon. Example of beautiful gold tooling. Courtesy Chas. Scribner's Sons

cut to order. The design is stamped on the paper with the tool moistened with India ink on a pad. The paper with the completed design is then attached to the leather with a little paste and the first impression made *through the paper* with a hot tool. The paper is then removed and the im-



No. 18—Livre Curieux et Utile pour les Artistes. Example of rich but simple decoration. Courtesy Chas. Scribner's Sons

pression deepened, and the lines are run with a roulette or wheel (see Illus. No. 20), first going over them with a straight edge and sharp wet folder to give a guide for the roulette. In gold tooling the design is gone over several times with vinegar, and with a substance called "glaire" made from white of egg, which makes the gold stick. The gold is lifted from a cushion on which it is laid, with a little padded gold lifter, and dropped on to a small part of the design, into which it is gently pressed with a ball of cotton. The tool



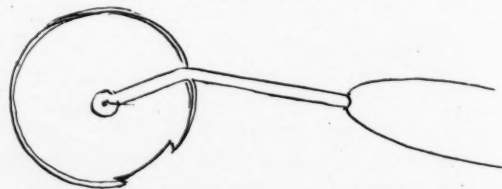
No. 19—De Rebus Japonicis. Bound by Nicholas or Olovis Eve. Example of allover pattern in gold tooling. Courtesy Chas. Scribner's Sons

is then put on warm, exactly in the former impression, the heat makes the gold stick to the design, but it can be rubbed off the surrounding part. Sometimes it is necessary to go over the design two or three times.

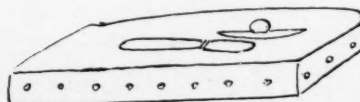
"Finishing" Gold tooling



Fleur-de-lis tool.



"Roulette" or wheel for making straight lines.

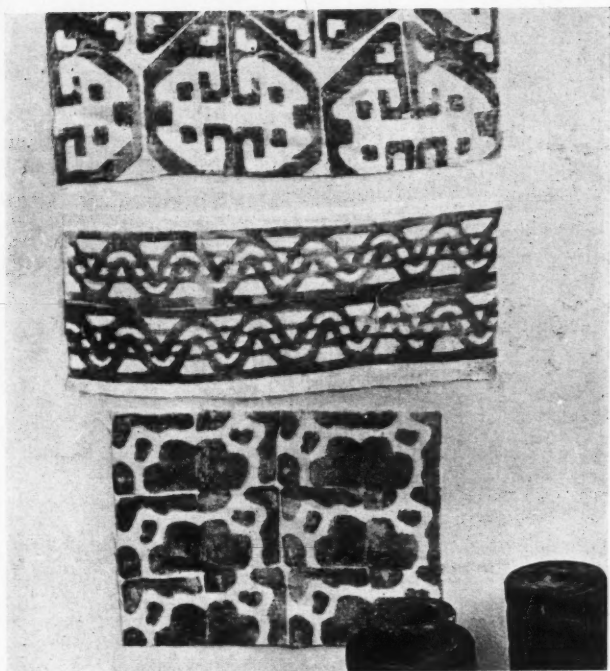


Gold cushion, gold knife, and "lifter."

No. 20

Lettering is done in gold in the same way, each letter being stamped separately in the best work, although many binders set up a "stick" of letters in a frame like type.





Terra cotta cylinders suggested by the Ancient Peruvian cylinders at the Natural History Museum, New York, and the fabric printed from them.  
Second Year Design Class



Embroidered bags and scarf, by Misses Krackowizer, Leonard, Demareet, Kohlman, Jellinghans and Green

The classes are not large, so that each student gets individual attention.

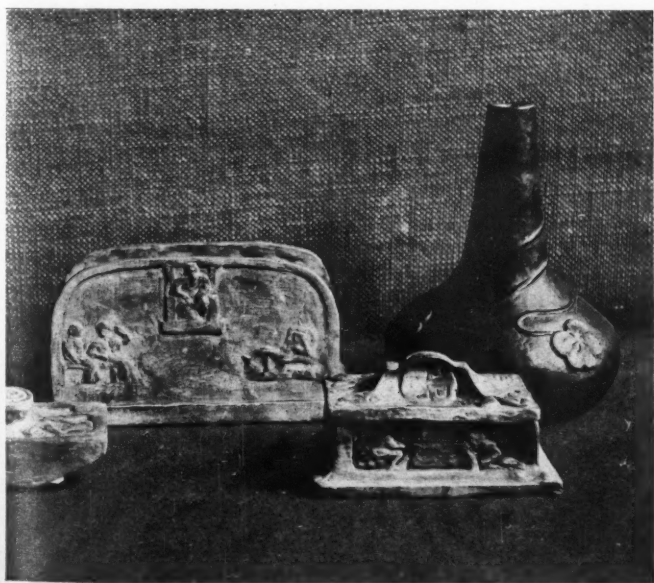
It was noted with interest that one of the students,

#### EXHIBIT OF ART SCHOOL WORK OF Y. W. C. A., OF NEW YORK CITY

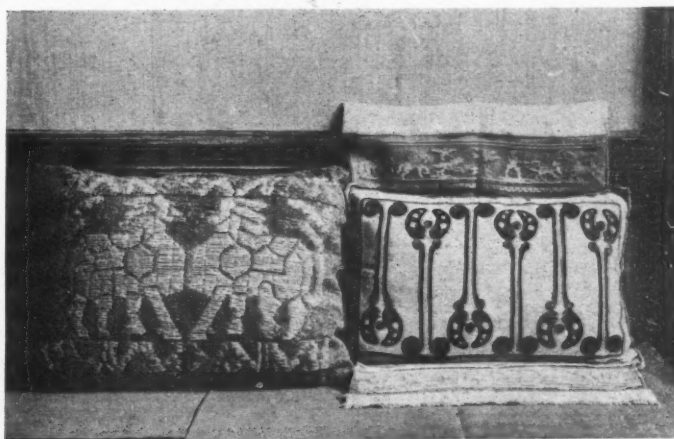
**E**ACH year witnesses an advance in the Art School of this Association. The Art Embroidery Class, established to create a taste for design in those graduates who will find their sphere at home is in its second year and very progressive. Each student's work without exception showed not only good workmanship, but inventive quality, in design and combination of color and textiles. The instructor, Miss M. B. Jones, is a graduate of the school, and knows well how to utilize the grounding of historic ornament, and work in composition taught in the morning classes. During the three years course in the school the students are trained in design and composition, memory of form, and sense of color, and are taught to express themselves in clay, wood, fabric and other mediums.



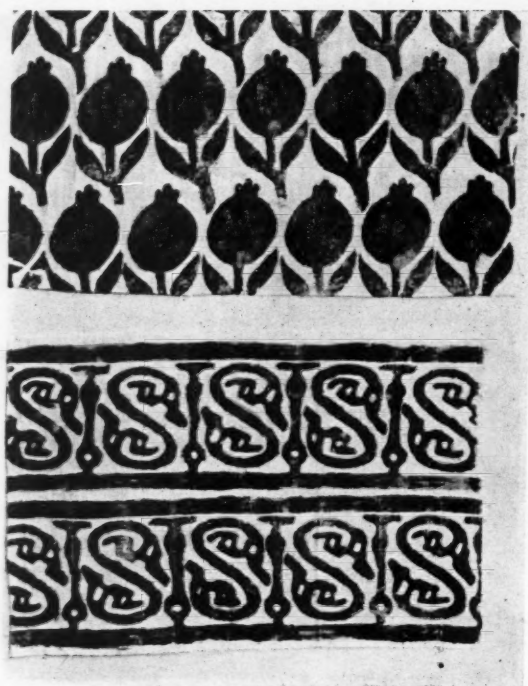
Pottery by Students, Second Year Design Class



Miss F. Sutterlin, was the successful competitor in the competition for a seal to be used by the new National Board of Y. W. C. A.



Embroidered pillows and scarf, by Miss Demarest and Miss Leonard

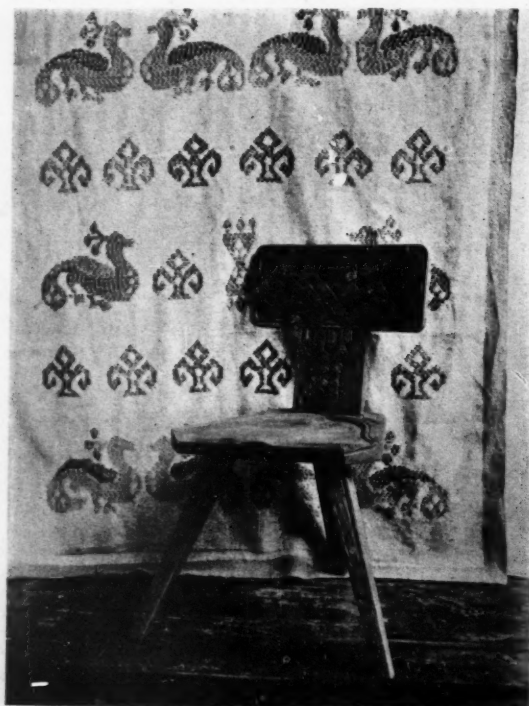


Wood Block Printing, Second Year Design Class

The exhibit of pottery was smaller than usual, but most interesting were the terra cotta cylinders, suggested by the Ancient Peruvian ones in Nat. History Museum. These really were an experiment and probably fired too hard to absorb the proper amount of color necessary for printing, though these illustrations are fair examples of what can be done.

A competent jury made the following awards: First year scholarship, Rowena Van Woert; honorable mentions, Pauline Brainard, Gertrude C. Abbe; second year scholarship, Genevieve Wilgus; honorable mentions, Gertrude F. Minicus and Florence Sutterlin.

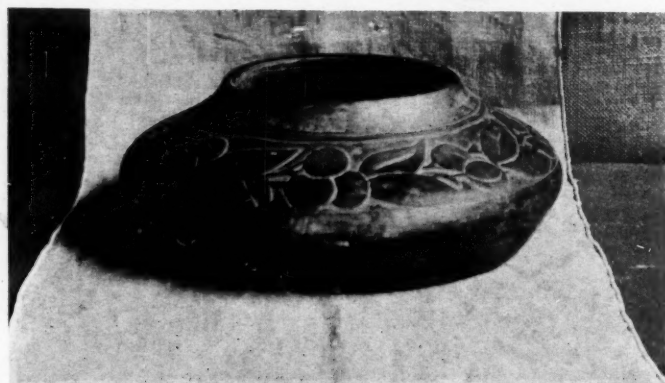
Art embroidery scholarship, Mimi Kohlman; honorable mention, Florence Demarest and Tilly Jellinghaus.



Curtain by Miss Demarest Chair by Miss Brainard

Graduates of the three year course, Florence Leonard, Sylvia Williams, Mimi Kohlman.

In the evening classes, the awards were as follows:



General Art Course, Gertrude Rudolph; first scholarship divided between Ethel Cochrane and Julia A. Percy; honorable mentions, Dorothy Neisel and L. Bach.

First year Costume Drawing; Scholarship, Elsie Strattmann; honorable mentions, Margaret Seidenstrick and Mary V. Pierce.

### STUDIO NOTES

Miss M. Helen E. Montfort will return from her summer abroad, in time to open her studio November 1st.

Miss Ella A. Fairbanks has given up her studio at 15 Wellington Street and resumed her classes at Hotel Oxford, Copley Square., Boston, Mass.

Miss Emilie C. Adams, so long associated with the Emma Willard School of Troy, N. Y., sends out announcement of the opening of the Troy School of Arts and Crafts under her direction. The associate teachers will be Mrs. Viola T. Pope, mineral painting (floral and conventional); Miss Bessie H. Pine, wood carving, iron work, leather and basketry; Miss Mary Agnes Pomeroy, drawing and painting from nature in oils and water colors, designing, illustration and clay modelling; Miss Ruth Crandall, jewelry, metal work and enameling; Miss Helen Jennings Nolan, lace and embroidery; Miss Adams herself will continue to teach miniature painting on porcelain and ivory, also the carved leather work. We wish her every success of which she is eminently worthy.

### ANSWERS TO CORRESPONDENTS

A. W.—Sorry these answers have been crowded out for lack of space. For dusting a deep rich red, dust first lightly with Ruby Purple then in a second fire with Pompadour or Blood Red. For a deeper color, use Maroon. When the directions for executing a conventional design call for dry dusting of several different colors, it is best to dry dust one color at a time. For instance, on bowl, page 60, July 1906, "dry dust leaves with Brown Green," paint the leaves, then when almost dry drop a little powder color on each leaf, one at a time, rub gently in with a little surgeon's wool until the paint will hold no more color, when all leaves are finished brush off bowl, clean any ragged edges. Then proceed to paint apples which are dry dusted with Carnation in the same way. The Carnation will not adhere to the leaves to any extent as they will hold no more color.

G.—Regret delay in replying. You have a right to reproduce by hand-work in any medium, any study which is published, although marked "copy right." The entire contents of KERAMIC STUDIO are copyrighted but it is expected that all subscribers may copy what they choose; the "copyright" prevents any one reproducing a study in quantity commercially, by a mechanical process or otherwise.

G. K.—For pastel work a fine prepared sand paper is used, no one prepares his own paper.





ASTERS—TEANA MCLENNON

OCTOBER, 1907  
SUPPLEMENT TO  
KERAMIC STUDIO



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